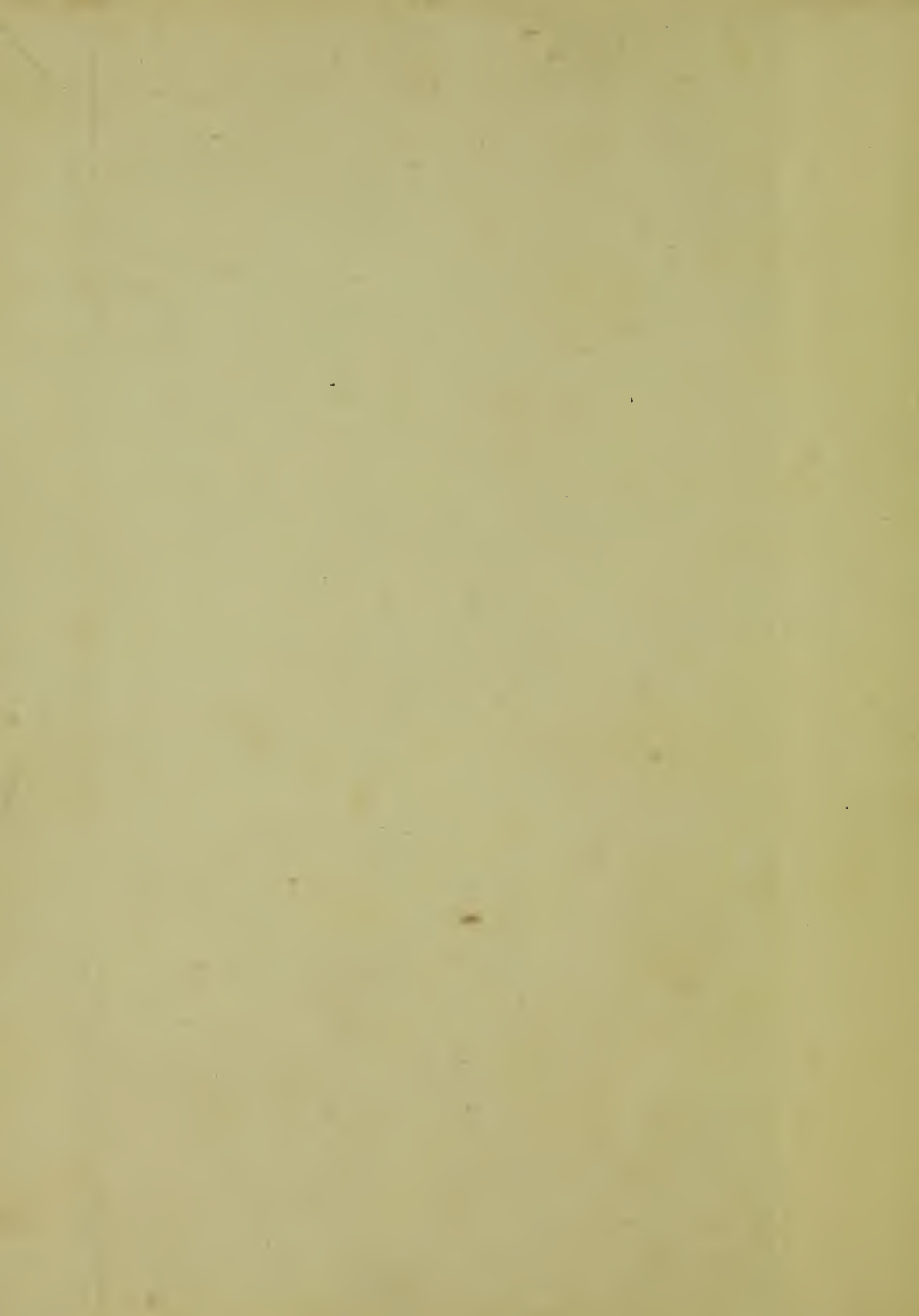


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HISTORY OF THE PICTURE  
CALLED THE  
MADONNA DELL' IMPANNATA.

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THE HISTORY OF THE PICTURE

CALLED THE

MADONNA DELL' IMPANNATA.

IN THE POSSESSION OF

THE REV. JOHN SANFORD.



## THE HISTORY OF THE PICTURE

CALLED

### THE MADONNA DELL' IMPANNATA.

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THE Rev. J. Sanford brought to London from Florence, in 1838, a painting, known by the name of the “Madonna dell’ Impannata,” which had been considered, by the best professors he had an opportunity of consulting in Italy, to be the original picture by Raffael, and of the greatest beauty. In the following year Mr. Seguiet requested Mr. S. to permit this picture to be exhibited at the Institution in Pall Mall—Mr. S. consented. Shortly after, he received a very polite letter, addressed to him by the instructions of the Committee of that Institution, thanking him for the proffered use of his picture, but returning it, assigning as a reason, “that there *was no room for it in their gallery.*” The place in the gallery assigned to the work of the most distinguished author, when of any magnitude, is at the *north end* of the gallery: this position was occupied by a large black picture, by Guercino, and, as a work by Raffael is generally preferred to that of any other master, Mr. S. naturally concluded that his picture was not considered authentic. Viewing the decision in this light, and that the Committee so deciding, was composed of those

noblemen and gentlemen the most distinguished for the accuracy of their judgment, and patrons of the fine arts, and, consequently, guides of the public taste, Mr. S. was unwilling that a picture by so great a master, the authenticity of which he was confident, should be consigned to oblivion as a copy, by an erroneous decision resting upon such apparently high authority. Mr. S., therefore, resolved to send the picture to Rome to be judged by the Academy of St. Luke. It was for this purpose consigned to Mr. Freeborn, the British Consul, with the request that he would procure the decision of the Academy.

The following is the opinion of the Accademia:-

Insigne e Pontificia Accademia Romana delle belle arti  
Denominata di S. Luca. No. 5025.

Il Signor Giovanni Freeborn, Agente Consolare di sua Maestà Britannica in Roma, ha presentato al giudizio della Pontificia Accademia unquadro in tavola la cui luce è alta sei palmi e diciannove ventiquattresimi, e larga cinque palmi e sette dodicesimi.

Rappresenta esso una sacra Famiglia, e precisamente la così detta, "*Madonna dell' Impannata*," di Raffaello la quale è nell' I. e R. Galleria di Firenze.

I Signori Professori nella generale adunanza dei 19 del corrente hanno giudicato essere una copia pregevole ma non finita, ed in qualche parte anche alterata, eseguita da alcuno de' migliori allievi della scuola stessa di Raffaello.

Dato dalla Residenza Accademica-questo di 20 Dicembre, 1841.

Dovotissimo obbedientissimo servo,

CLEMENTE CAVALIERE FOLCHI, Presidente.

Prof. Salvatori Betti Segretario



## TRANSLATION.

The Illustrious and Pontifical Roman Academy of the Fine Arts, called S. Luke. No. 5025.

Mr. John Freeborn, Consular Agent of her Britannic Majesty at Rome, has presented for the Pontifical Academy, a picture on wood, the sight of which is in height, six palms and nineteen twenty-fourths, and width, five palms and seven-twelfths.

It represents a holy family, and exactly the so called "Madonna dell' Impannata," *by Raffael, which is in the Imperial and Royal Gallery of Florence.*

The Messrs. Professors of the General Assembly of the 19th instant, have judged it to be a valuable copy, but not finished, and in part even varied;\* executed by some one of the best pupils of Raffael's own studio.

Given from the residence of the Academy, this 20 December, 1841.

Most devoted and most obedient servant,

CLEMENTE CAVALIERE FOLCHI.

Prof. Salvatore Betti Segretario.

The letter from Mr. Freeborn, which accompanied the opinion given by the Academy of St. Luke, of Mr. Sanford's "Impannata."

Rome, 23d December, 1841.

Dear Sir,—You will have seen by my last letter the cause of the delay in obtaining the opinion of the "Accademia di S. Luca," of your picture. This opinion, I beg leave to transmit herewith, awaiting your instructions as to when it is to be sent to London, and the amount to be insured for.

\* Not true.

Although the opinion of the "Accademia" is by means favorable, that of the *Connaisseurs* and *Artistes* is highly in favor of *your* picture, to the extent of *adoration* almost,

I am, yours, faithfully,

JOHN FREEBORN.

This document evinces, beyond dispute, that the Professors of St. Luke, with their spectacles upon their ears, decided, not upon the object submitted to their eyes, but upon a previous conviction that the *original* was in the Pitti Palace; and that by consequence that this was a copy. Had there been *no reference* to the picture of the Pitti Palace, but that their opinion had rested upon a minute examination of the picture before them, and the reasons assigned for their judgment, it might have been entitled to respect; but if it be made to appear that the Pitti picture is undoubtedly a copy, and that no other picture is in competition with the picture in the possession of Mr. Sanford, he may then claim the originality for his picture.

Of the pictures carried to Paris from Florence, sixty-three were from the Palazzo Pitti, and amongst that number was the "Madonna dell' Impannata." Mr. Sanford has been informed by a *Professor who was present*, that in 1803 the pictures were arranged to be placed in the gallery of the Louvre. All the Professors of the Academy were present, and when they came to the picture called the "Impannata," there was an unanimous decision that it was a *copy*, and *David* exclaimed—"Mon Dieu Raffael n'a jamais vu ce tableau là." It was in consequence not admitted into the Louvre, but sent, as a *copy* of Raffael, to the Luxembourg Gallery, where there was also a copy of the celebrated "Danae," by Titian, the original being at Naples. These two were the only Italian pictures in that gallery. Mr. Sanford possesses the cata-

logue of the Luxembourg Gallery for 1811, in which there is this note to the Impannata:—"Des connoisseurs ne sont pas d'accord sur l'exécution de ce tableau, il y en a qui l'attribuent à André del Sarte élève de Raffael." This note was written by an ignorant compiler of the catalogue, as Andrea del Sarto was never a pupil of Raffael, but it is true that the Academy sent the picture there as a copy.

Mr. Sanford instructed Mr. Freeborn, after the decision of the Accademia, to send the picture to Florence, where he intended to pass the winter of 1842-3, that he might adopt further measures to ascertain the pretensions of his picture to originality. For this purpose he addressed a petition to the Grand Duke, praying for the permission to have a picture placed by the side of *that* in the Pitti Palace, of the same subject, and that he might have the judgment of the chief Professors of the Academy to decide whether it was by Raffael or not. This petition was referred by the Grand Duke to the Marchese Montalvo, the President of the Academy. The following is the answer which Mr. Sanford received from the Marchese:—

Illmo Signore,—Fu rassegnata a S. A. I. R. il Granduca, mio Signore, la memoria conche S. Illmo domandava di essere autorizzato a porre a riscontro della celebre Madonna dell' Impannata della R. Galleria Palatina un Quadro della medesima composizione da lei posseduto, ed ivi adunare i più distinti Professori di quest' Accademia per istituire un giudizio dietro al confronto delle due pitture. Ma non essendo piaciuto all' I. e. R. A. S. d' introdurre un esempio di deroga agli usi ed ai sistemi della Quadreria del suo R. Palazzo la memoria suddetta non ha potuto incontrare favorevole ri soluzione.

Adempio al dovere che mi incombe di parteciparle questa superiore disposizione, nell' atto che mi do l' onore di dichiararmi pieno di stima e di rispetto, &c., &c.

MONTALVO.

TRANSLATION.

Sir,—The petition was submitted to H. I. and R. H. the Grand Duke, my master, in which you requested to be permitted to confront with the celebrated "Madonna dell' Impannata," of the Royal Palatine Gallery, a picture of the same composition in your possession, and to assemble the most distinguished Professors of this Academy to decide upon the respective merits of the two pictures.

But H. I. and R. H. not wishing to introduce a precedent in contravention to the practice and system of the gallery of his Royal Palace, the above petition has not met with a favourable result.

In compliance with the duty which compels me to participate in this superior decision, I have, at the same time, the honor to announce that I am, with entire esteem and respect, &c.

MONTALVO.

I must here state that the "Impannata" has always been considered the most celebrated work by Raffael, in the Pitti Gallery, on account of the enthusiastic terms in which the composition is spoken of by Vasari, and the detailed description he has given of it. The Marchese Montalvo, as President of the Academy, could not be ignorant of the fate this picture met with at Paris, as it had been exposed as a copy in the Luxembourg Gallery for twelve years; and he must also be aware of the various unfavourable criticisms which had been passed upon it since the picture had been sent back

from Paris. A further proof that the Marchese was alarmed for the reputation of the Pitti Picture, appeared by the result of a visit paid by Mr. Sanford to the Marchese, with whom he had been acquainted for several years. Mr. Sanford requested that, as an objection was made to a comparison of the two pictures in the Pitti Palace, that he might be permitted to send his picture to the hall of the Academy, to be judged by the Professors, who could easily pass from one picture to the other. But to this, also, the Marchese objected by saying, that no one could assemble the Professors without the authority of the Grand Duke. Mr. Sanford had thus no means left but to procure the opinions of the principal Professors separately.

It will be observed that, although in *every instance* the opinions have been in favour of the authenticity of Mr. Sanford's picture, yet no Florentine Professor would frankly *write* that he did *not* think the *Pitti Picture authentic*, because they have all small pensions, and are studious to cultivate the favour of the President. Some of the Professors expressed themselves to Mr. Sanford in these terms:—"We are perfectly satisfied that your picture is by Raffael, and have so written, to add, that we do not consider the Pitti Picture authentic, might injure us with the President of the Academy, and cannot affect the merits of your picture. That a picture, called the "*Madonna dell' Impannata*," was once in the possession of the Medici family is beyond all doubt, as Vasari (the cotemporary of Raffael) describes it in these terms:—

Vasari sopra la Madonna dell' Impannata.

Ed a Bindo Altoviti fece il ritratto suo *quando era giovane*, che è tenuto stupendissimo. E *similmente* un quadro di



nostra donna che \* *egli* (Bindo Altoviti) mandò a Fiorenza, il qual quadro è oggi nel palazzo del duca Cosimo nella cappella delle stanze nuove e da me fatte e dipinte, e serve per tavola dell' altare, ed in esso è dipinta una St. Anna vecchissuna a sedere, la quale porge alla nostra Donna il suo figliuolo di tanta bellezza nell' ignudo e nelle fattezze del volto, che nel suo ridere rallegra chiunque lo guarda senza che Raffaello mostra nel dipignere la nostra Donna tutto quello che di bellezza si può fare nell' aria di una Vergine, dove sia accompagnata negli occhi modestia, nella fronte onore, nel naso grazia, e nella bocca virtù; senza che l'abito suo è tale, che mostra una semplicità ed onestà infinita.

E nel vero io non penso, che per tanta cosa si possa veder meglio. *Evvi un S. Giovanni a sedere ignudo* ed un'altra Santa, che è bellissima anch'ella. Così per capo vi è un casamento, dove egli ha finto una finestra Impannata che fa lume alla stanza, dove le figure son-dentro.

## TRANSLATION.

Vasari's account of the "Madonna dell' Impannata."

And he painted the portrait of Bindo Altoviti, when he was a young man, which was considered a marvellous performance. He also painted for him a picture of the Virgin,\* which he (Bindo Altoviti) sent to Florence, which picture is at present in the Palace of the Duke Cosimo, in the chapel belonging to the new rooms built and painted by me, and serves as an altar-piece.

In this picture is represented the aged St. Anna seated, who is in the act of holding up to the Virgin her child, the naked body of which, and the lineaments of his face, are so

\* It is to be noted here that Vasari says nothing of the state of the picture either as being finished or unfinished.

beautiful that, by his smile, he gladdens all who behold him. Raffael has also evinced, in painting the Madonna, all that beauty can effect in the aspect of a virgin, where it is united with modesty in the eyes; in the forehead, honour; grace in the nose; virtue in the mouth. The drapery is also such that it displays infinite modesty and simplicity; and, in truth, I do not think that greater perfections united can anywhere be found. There is a naked St. John seated, and another saint, she is also most beautiful. There is, also, for the back ground, a recess, where he has represented a window covered with a thin canvass (*impannata*), which affords light to the room where the subjects represented are assembled.

The question here obviously arises—if the picture at present in the Pitti Palace be *not the original*, how did the original get out of the possession of the Medici or the present family? In attempting to account for *this* it is impossible to advance more than probabilities. Mr. Sanford became possessed of the picture in 1834 during his residence at Florence. In the summer of this year the Avvocato Rivani died: he was a great admirer and collector of works of art, and in 1797, he was at the head of the Buon Governo. His executors sold his property by auction, and amongst the pictures was this of the *Impannata*, which being the same subject as that in the Pitti Palace, was considered a copy, and bought by a picture dealer, in whose studio Mr. Sanford saw it, and considering it a most able copy by Julio Romano, he purchased it; but to test its merits he had the picture carried to the Pitti Palace, and as he was well known from his frequent visits to the gallery, he was permitted to pass with his picture. Mr. Sanford was accompanied by the Messrs. Wallis, the father being a professor of the first class of the Florence Academy. When the supposed copy was placed by the side of the other

of the same subject it proved so superior, that no doubt could remain of the propriety of the decision of the Academy at Paris; and an artist who was copying the Pitti Picture exclaimed, "Gran Dio questo è superiore," meaning Mr. Sanford's. Mr. Sanford then made all the inquiries in his power to discover, if possible, how this substitution of a copy could have occurred. All he was able to learn was as follows:—Previous to the arrival of the French, 1797, there were two Impannatas in the possession of the Grand Duke, one in the gallery of the Pitti, and one turned with its face to the wall in the Guarda Roba of the Poggio Imperiale, a villa about a mile from Florence. At that time a person of the name of Sampieri was the director or chief custode of the Pitti Gallery, and a very intimate friend of the Avvocato Rivani. It is conjectured that Sampieri substituted the copy for the original, which copy was sent to Paris, which he might have considered a perfectly justifiable act, as the French were carrying off all they could lay their hands on. This is certain, there is *now* no Impannata in the Guarda Roba of the Poggio Imperiale. The Impannata in the possession of the Avvocato never appeared till his death, thirty-seven years after the French invasion, which indicates strong reasons for concealment.

Mr. Sanford's sole motive in telling this long story is the pride of possessing one of the most famed and beautiful of Raffael's *greatest works* (if Vasari's judgment be correct), and to prevent at a future period so precious a work of art from being lost through ignorance of its merit.

All who have written upon the subject of Raffael's works have expressed themselves in the same enthusiastic terms—"Divine, angelic perfection of drawing unequalled by any other master; delicacy of sentiments, beauty of composition, &c. It is then natural to suppose, that when any of these ardent admirers met with a picture by Raffael, his hand would



be instantly recognised. Every man knows the handwriting of his father or mother, yet no one ever occupied his eyes with such writing one hundredth portion of the time that artists have passed upon the pictures of Raffael. The professors whose opinions Mr. Sanford has procured, all studied with much care the picture in question, before they wrote their judgment, although, in the present instance, a greater facility for decision is afforded than perhaps of any picture by Raffael, because a part is wholly finished, a part half finished, and of a part there is only the outline, so that his manner of drawing with a pen may be distinctly seen. Mr. Sanford must make one exception, Signor Sabatelli, (director of the Academy at Milan), chanced to be at Florence when Mr. Sanford was there. He is considered by the professors as the best judge of Raffael in Italy. He had not heard of this picture till he saw it, when he instantly put his finger upon the head of the St. Anna and said, "No hand but the hand of Raffael marked in that head; but I see his hand in every part of the picture. No one is capable of conducting a picture in such perfection up to that point would have left it unfinished but for the hand of death." He subsequently *wrote* his opinion, which will be found amongst the certificates which follow.

Having very frequently visited the Impannata in the Pitti Palace, Mr. Sanford feels perfectly convinced that it was the effort by a very inferior artist to make a finished picture from one that was unfinished, and that he had not the ability to complete it. It is perfectly unworthy of Piera della Vega, or of any pupil of Raffael. The hand of the St. Catherine resting upon the shoulder of the aged St. Anna appears swollen as if stung by a wasp.

## On Mr. Sanford's picture by Raffael.

Florence, Jan. 1, 1843.

I send you these lines respecting the opinion of the first artists in Rôme and Florence that have studied the works of Raffael from their youth. First, The picture of the Impannata painted by Raffael for Florence was never finished, as one or two others of that period. The one called Raffael in the Palace Pitti, was sent to Paris, and the whole body of artists declared it NOT TO BE HIS, and could not be placed as such among his other works, and was *sent to the Luxembourg as of the school of that Divine Master.*

Yours is, by the opinion of all who are capable of judging, without *any doubt whatever*, to be the real picture; the eminent artists, who in such a number, all prove its authenticity, must not permit any inferior judges to doubt of what every line in the St. John decides, the infantile smile of the infant Jesus—the method of the preparation of parts less finished, particular to that master—is a school for artists, as your picture shows the whole of his manner of preparing, advancing, and finishing his works. The high names of artists so distinguished, as those of Rome and Florence, who, in this master, cannot be mistaken, give no room for cavilling on one, supposed to be, what it is not, in the Pitti Palace. The superiority of yours in the drawing of the St. John, the character of the Virgin, and the expression and drawing of the infant Jesus, and other parts superior, all these incontestable facts, assure yours to be the real picture. I had fixed my opinion on first seeing it years past, and have been always anxious to know *that* of the most eminent men, who only can be depended on as to their judgment, and I feel gratified by the severe examination and consideration of all the first historical painters, whose lives have been devoted to Raffael and all his works, and I know his drawing so well, and this is a great lesson, as the outline is seen entirely in the figure of the St. John of the greatest beauty, and the *beauty alone of Raffael* and his particular and correct mode of drawing, a great and useful lesson to modern artists, and invaluable.

Your letter of last year from London, mentioned of the committee of taste having omitted placing it for the use of the artists and to form a proper feeling for the English public.

It was, no doubt, in their hurry an *oversight* or an *under one*, as a Guercino is understood at first sight. Raffael obliges us to think, to reflect, and the more we do it, the more beauties we find (inexhaustible.)

Now, my dear sir, your letter did not surprize me, by continually seeing the first artists of all nations at my study, and having continual correspondence with my native country, I know everything that is doing, or not doing, for the progress of art in England, and the great interest I take makes me sometimes angry to hear foreigners give their opinion of our want of taste, or total neglect, sometimes paying for a vulgar Murillo exorbitantly, or choosing the least best of the great painter Reubens, and neglecting an opportunity that never can happen again to any nation of possessing, for the advancement of art, the collection of the highly talented Sir Thomas Lawrence. The Messrs. Woodburn would have made every means easy for the payment of the price. The building for objects of art in London is not worthy of the first nation in the world for commerce and riches, unknown to any other nation. Why not vie with others less great in being likewise the first in art? What a glory to the King of Bavaria making a Modern Athens of his city, and by his noble encouragement, drawing from every quarter in Europe the richest and most intelligent persons, this is the source never to diminish (commerce may.) Raffael's Vatican has brought more money to Rome than ever any single branch of commerce in any country. The Marquis Tempé, a name known to all, his palace visited by every one, by having a very small Raffael. He sold this trifling performance for 16,000 crowns to the King of Bavaria; no one ever mentions him. Tempé is very rich, but now never heard of. Our legislators must see what immense sums enter into France for baubles in art that are bought all over the Continent. It is my wish, as a British subject, to hear of the present able minister (Sir R. Peel), and his love for art, to do all that is to be done, and it will be his merit alone, as no other minister ever did anything for art in our time.

In a future letter I shall send you my experience of the effect of the fine arts as to religion, and to the lower class of a nation. The picture of the Spasima di Sicilia is the real fact, the real persons, it is our Saviour—no words can say so much to the heart. Painting is a universal language, understood by all. Beato Angelica represents the whole of the life

of our Saviour; it is clear to every one, it is more than words can express. Coleridge the poet, declared he dreamed of the last judgment by Michael Angelo with terror, and should, for the whole of his life; he saw the inspired prophets and sybils in reality.

Digression.—In the Palace Pitti every picture is looked at, and many copied, except the St. Marco of Fra Bartolomeo, the noblest single figure that exists in art, and the real character and person, it is the inspired S. Marco. I never saw any English stop to admire it, so much for our taste—the first nation for war, commerce, and excessive riches. To the honour of the French, at the time they excluded the *Impannata* from the Louvre, the *S. Marco* was marked as a *wonder* of art by the artists, and crowded with admirers *not* artists.

In Westminster Abbey may be seen mutilated the sacred monuments of the dead—obscene words badly spelt on the monument of Shakespear. This is England!

In Italy even the *canaille* respect works of art, not only those sacred to their religion, but equally monuments of Paganism—they are works of art. This is Italy.

GEORGE AUGUSTUS WALLIS,

Professor of the First Class of Painting in the Academy of Florence.

Il Professore Camillo Guerra di Napoli al suo amico il Professore Amici di Firenze sopra il Quadro detto "*L'Impannata*" da Raffaello da Urbino nella possessione del Signor Giovanni Sanford, inglese.

Gentilissimo ed amabile Signor Cavaliere,—Circostanze di malattia di famiglia ed occupazioni straordinarie figlie della lontananza di due mesi dalla patria, mi hanno impedito finora di mandarle, per iscritto, la mia opinione sulla bella tavola antica del Signor Sanford; da lei dopo la visita a quel Signore, dimandatami, e che io dalla istantanea partenza angustiato, non potetti soddisfarla, esigendo le molteplici osservazioni e dubbj, insorti su quel quadro un qualche discorso, e quantunque non mi vien dato un poco di largo, per farlo adeguamente, pure per non sembrare più scortese, lo farò alla meglio mi si potrà.

La tavola in quistione, essendo in tutto, simile a quella della famosa Madonna dell' Impannata del Palazzo Pitti, con la differenza solo che questa è finita e quella semplicemente preparata in generale e terminata e condotta in alcune parti,



The Professor Camillo Guerra, Director of the Academy at Naples, to his friend the Signor Amici, Professor of Astronomy at Florence, giving his opinion of a picture called the "Impannata," by Raffael da Urbino, in the possession of the Rev. J. Sanford.

Most amiable and worthy Chevalier.—Sickness in my family, and more than my usual occupations, caused by an absence of two months from my country, have hitherto prevented me from sending you my written opinion of the beautiful ancient picture belonging to Mr. Sanford, which you requested to have after our visit to that gentleman, and which, pressed for time, and on account of my sudden departure, I could not perform, a variety of doubts and observations which occurred to me upon that picture requiring some consideration, and, although I have not much room to do it in the manner I could wish, yet that I may not longer appear guilty of neglect, I will perform my promise to the best of my ability.

The picture in question being in every respect similar to the celebrated "Madonna dell' Impannata," of the Pitti Palace, with this only difference, that this is finished and that simply prepared in general, and finished and advanced in some parts, and these even better than those of the Pitti, present various difficulties to be explained.

e questa anche *meglio* di *quelle* di *Pitti*, presenta diverse difficoltà a sciogliersi. Primo essendo nella tavola suddetta, perchè preparata, visibile tutto il contorno e questo più puro, più bello dell'altra di Pitti quali di questi due quadri sia della mano di Raffaello?

Secondo. Essendo uno di essi l'uno finito, l'altro in abbozzo avanzato, come hanno a classificarsi nel loro merito? e per ultimo il quadro del Signor Sanford è desso una replica dell'istesso Raffaello o una delle solite copie che si soleano fare nella scuola di quel sommo? Ecco a parer mio i dubbj e le osservazioni che possono insorgere intorno al detto dipinto, ed ecco come parmi potersi spianare il tutto e attribuire con equità a ciascuno dei quadri, il merito che gli riguarda.

Abbenchè nel quadro del Palazzo Pitti, mentre, vi sono delle bellezze supreme nella testa del bambino, nella Vergine, nel panno blue, nella testa bellissima della Sant' Anna, e che ugualmente non mostrasi di uqual merito il San Giovannino e l'altro Santo che sta in avanti,\* come con tutti i presenti l'istesso Vasari nella descrizione di detto quadro mostra, che a tempi suoi ugualmente se ne quidicava pure, non si può dubitare che quello nonsia di Raffaello, con tutte le pecche che la rigida posterità potesse rinvenire, si perchè non vi è altro quadro si conosca simile a quello così ultimato, e perchè si sa con *sicurezza* che quello del Palazzo Ducale è passato a Pitti ma perchè quello del Signor Sanford, il disegno è più perfetto, e le parti più avanzate sono migliori di quelle di Pitti? la cosa è pianissima. Raffaello era uso di far precedere sempre, oltre gli studj parziali in disegno, un cartone della grandezza del quadro—da diversi cartoni di quel sommo esistono nelle diverse parti d'Europa e quindi fatto il lucido lo faceva passare sulla tavola, da qualche suo allievo, e da altro anche dipingerlo, si faceva preparava ed anche terminare de' pezzi massimo nell'epoca in cui divenuto, per la sua celebrità, affollatissimo di lavori come lo era al tempo della tavola in quistione, perciò que' difetti nella tavola di Pitti nella figura del San Giovanni sono certo di qualche allievo, e forse di Giulio, da qualche sforzo nei contorni e da un po' di caricato nei colori che vi si vede, ed in quello del Signor Sanford il disegno, è indubitato esser quello di Raffaello e nella figura del San Giovanni si manifesta chiaramente la mano di Raffaello, essendo tutto ben disegnato e ben dipinto,

\* Non c'è altro Santo.

Firstly, the outline of the above picture, because in a state of preparation, is everywhere seen, and this is more chaste and beautiful than the other in the Pitti; which of these two pictures is by the hand of Raffael?

Secondly, one of them being finished, and the other in an advanced state, though unfinished; how are their respective merits to be classed?

And, lastly, is Mr. Sanford's picture a repetition by Raffael himself, or one of the copies which were accustomed to be made in the studio of that great artist?

These are the doubts and observations which may be proposed concerning this picture, and the following is the manner in which it appears to me that the whole may be explained, and the merit which belongs to the two pictures may with equity be awarded:—Although in the picture of the Palazzo Pitti there are the greatest beauties in the head of the child of the Virgin, in the blue drapery, in the beautiful head of the Saint Anna, and that the St. John does not appear of equal merit, and the other saint in the front ground (*an error of memory, there is no such figure*). Moreover, Vasari himself observes, in his description of the said picture, that in his time the same opinion of it existed; it cannot, therefore, be doubted, that that picture is by Raffael, with all the defects that modern criticism can discover; and because no other similar picture is known in a finished state; and also that we know with certainty, that the picture of the ducal palace was transferred to the Pitti. But the reason is quite evident why the drawing of Mr. Sanford's picture is more perfect, and parts more advanced, are superior to that of the Pitti.

Raffael was accustomed, independently of partial studies in drawing, previously to prepare a cartoon of the size of the picture; various cartoons of that great artist exist in different parts of Europe; from hence, having made his outline, he had it transferred to his picture by one of his pupils, and by some other to be painted. He had prepared, and even finished portions, especially at the time in which he was become, by his celebrity, overwhelmed with commissions, as he was when he executed this picture in question; because those defects in the Pitti picture in the figure of St. John are certainly the work of some pupil, and perhaps of Giulio, from a certain effort in the outline, and a little too much vigour in the colouring, which is seen in the Pitti picture, and in that of

e forse perchè veduto non rionocervisi nel primo quadro, volle mostrare ai suoi Giovani come dovea eseguirsi ciò che aveano sbagliato e del pari avanzato anche, il panno blu, al qual proposito Vasari stesso non può far ammeno di ritribuirgli lode particolare. Da tutto ciò, chiaro rilevasi, che l'uno e l'atro quadro sieno opere di Raffaello, ma in quello di Pitti, come opera finita, Raffaello vi si ravvisa di più e in quello del Signor Sanford siccome il contorno essendo un lucido di un cartone potea esser fatto da Raffaello come da un allievo, ma quella di dipinto avanzato è opera secondo me indubitata di Raffaello, e quindi di un merito sublime ed interessantissimo, perchè non non può dirsi assolutamente una copia ne assolutamente una replica, ma si può chiamare un' opera di Raffaello non terminata, perchè Raffaello se avesse condotto tutto il quadro come è finito il San Giavanni, non vi è da porsi in dubbio che il quadro del Signor Sanford sarebbe stato superiore a quello di Pitti per la ragione di sopra espressa quindi in vista di tai meriti e per trovarsi in un istesso quadro, direi tutta la scuola e il processo della maniera di Raffaello, diventa un tal quadro, di un interesse grandissimo, e di un merito singolare quasi fosse una scuola vivente di Raffaello, come lo è dell' istesso autore la Vergine del Padiglione in Firenze ed in Napoli il famoso abozzo del Tiziano nel ritratto del Pontefice Pl. III. che si fa ammirare più di un quadro finito, così le due tavole in parola partendo d' un stesso principio ed autore, conservano ciascuna meriti tali da valutarsi preziosi ambedue quella del Signor Sanford potrebbe acquistare quella celebrità che gode, ed è lodato giustamente quella del Palazzo Pitti, celebrità che acquisterebbe certo se collocata venisse in qualche Museo di Europa come merita.

Ecco, il mio qualunque siasi voto intorno al quadro del vostro amico e voi perdonerete alla mia angustia di tempo e alla pochezza de' miei lumi se non è dato nel segno come avrei voluto per render pago il vostro desiderio.

La prego di credermi sempre divoto al affezionatissimo de lei De<sup>mo</sup> amico e Servo firmato,

CAMILLA GUERRA.



Mr. Sanford's the drawing is undoubtedly that of Raffael; in the figure of St. John the hand of Raffael is clearly shown, the whole being well drawn and well painted; and, perhaps, having seen that his hand was not discernible in his first picture, he wished to show his pupils how they ought to have executed *that* in which they had *erred*, and also to have excelled, the blue drapery, regarding which Vasari himself cannot avoid attributing to him particular praise.

From all this it appears that both one and the other are the works of Raffael, but in that of the Pitti, being a finished work, more of Raffael is seen, and in that of Mr. Sanford's, the outline, being the trace of a cartoon, could be done by Raffael as well as by a pupil; but the more finished part is, in my opinion, the undoubted work of Raffael, and therefore a most interesting and sublime performance, and for this reason cannot be called an absolute copy, or an absolute repetition, but may be called an unfinished work of Raffael; because, had Raffael painted the whole of the picture as he finished the St. John, it is impossible to doubt that Mr. Sanford's picture would have been superior to that of the Pitti, for the reasons I have assigned.

For the above reasons, contemplating such perfection, and finding in the same picture, if I may so express myself, all the school and process of Raffael's manner, such a picture creates the greatest interest, and has the peculiar merit of being, as it were, a living school of Raffael, as the picture called the Virgin of the Baldachino is at Florence, and at Naples the celebrated sketch by Titian, in the portrait of Pope Paul the Third, which is more admired than a finished picture.

Thus the two pictures in question, proceeding from the same principle and author, they each possess such merits that both should be considered as most valuable; that belonging to Mr. Sanford should acquire that celebrity which that of the Palazzo Petti justly possesses—a celebrity which it would certainly acquire if it should be placed in some museum of Europe, as it deserves.

You have here, my most amiable Chevalier, a little more in detail than I anticipated, my opinion, such as it is, concerning the picture of your friend, and you will pardon my want of time, and my imperfect knowledge, if I have failed to satisfy, as I could have wished, your desire.

Monsieur Sturler, Professeur de L'Académie Française ; son opinion sur le tableau, nommé " L'Impannata," de Raffael.

Je m'empresse de vous dire que je suis allé ce matin à la galerie Pitti, où après un sérieux examen du tableau, connu sous le nom de " La Madonna dell' Impannata," je devrais vous répéter à propos de votre précieuse possession ce que je vous ai dit hier sur sa valeur et son importance.

J'ajouterai seulement autant qu'il m'est permis d'exprimer une opinion en matière si délicate, que les parties achevées de votre tableau me semblent à *moi* encore plus belles et préférables aux mêmes parties du tableau de la galerie ; quant aux draperies, têtes, &c. &c., qui se voient inachevées ou seulement préparées dans l'œuvre que vous possédez, je jugerai ce que j'ai pu y distinguer, c'est que *si* ces mêmes têtes ne sont pas de Raffael, elles sont comme tout l'ouvrage est bien certainement de mains supérieurement habiles.

Enfin, Monsieur, quoi qu'on puisse dire jamais à ce sujet, vous pouvez être persuadé de posséder une grande et belle production ; l'incertitude dans laquelle on se trouve pour prononcer en faveur de l'une ou de l'autre n'est-elle pas un grand hommage rendu au mérite de son ou ses auteurs ?

STURLER.

Professor Sturler, of the French Academy, on the subject of a picture called "Impannata," by Raffael.

Sir,—I lose no time to announce to you that I went this morning to the Petti gallery, where, after a minute examination of the picture, known by the name of the "Madonna dell' Impannata," I must repeat to you, on the subject of the precious picture you possess, that which I said yesterday of its value and importance.

I shall add, as much as I may be permitted to express an opinion upon a subject so delicate, that the parts of your picture which are finished appear to me yet *more beautiful* and *preferable to the same parts* in the picture of the gallery; as to the drapery, heads, &c. &c., which are seen unfinished, or only prepared, in the work which you possess, I am of opinion, as far as I am able to judge, that if those same heads are not by Raffael, they are, as the *entire work* is, most certainly by a most masterly hand.

In short, sir, whatever may be said upon this subject, you may rest assured that you possess a grand and beautiful production, and the uncertainty which exists in pronouncing in favour of one or the other, is it not a great homage paid to the merit of the author or authors?

STURLER.

Mr. Harding, on the Anatomical accuracy of the Picture by Raffael, in the possession of the Rev. J. Sanford.

Florence, May 13, 1843.

In regarding critically the picture in your possession, styled the "Dell' Impannata," of Raffael, I consider the anatomy of the different figures, particularly that of the *St. John*, as delineated in a very superior manner to that of a similar picture in the gallery of the Pitti palace, and strongly marking it as the performance of a master in his art.

JAS. HARDING,

Late Surgeon to the Westminster Hospital, London,  
and Surgeon extra to the King of the Belgians.

The opinion of Professor Gazzarini of Mr. Sanford's  
"Impannata."

Firenze, 5 Maggio, 1843.

Attestasi da me sottoscritto professore di pittura di questa  
I. e R. Accademia di Belle Arti.

Che avendo esaminato un quadro dipinto in tavola rappresentante la Madonna detta L'Impannata, semplicemente preparato in varie parti poi eseguito di proprietà del Signor Sanford, trovo essere opera assai bella per ciò che è fatto, ed è tanta la fermezza del disegno e delle parti indicate in detto Abbozzo, che a nessuno altro artista si può appropriare detto lavoro, che a Raffaello, tanta è la grazia e l'espressione delle teste che solo il suo autore, sopra indicato, poteva fare; e sono di opinione che allor che Raffaello dipinse l'altra tavola di detto soggetto per Bindo Altoviti citata da Vasari e che oggi onora la galleria del Palazzo Pitti, avesse pure preparato detta tavola per replicare detto quadro e che le molte occupazioni al Vaticano e la morte prematura di quel divino ingegno, gli togliesse il modo di finirla.

TOMMASO GAZZARINI.

Professor Bartolini, of the Florence Academy, on the  
Impannata.

1, Juin, 1843, Florence, de mon atelier de St. Frediano.

Monsieur Sanford,—J'ai l'honneur de vous remettre mon opinion sur le tableau que vous possédez naïve et franche sans aucune considération politique, pour ne pas être confondu avec les flagorneurs qui ne jugent qu'avec complaisance.

J'ai donc examiné les deux tableaux très attentivement autant que mon état de statuaire me le permettait, et j'ai remarqué que le dessin avait une chaleur sans contredit bien préférable à celui du Palais Pitti, ce que me porte à croire que ce soit un ouvrage abandonné je ne sais comment, par Raffael lui même.

Je n'entrerais pas dans les détails de pédantisme et je signerai hardiment cet écrit que je vous remets avec l'honneur d'être avec civilité.

Votre très humble,

BARTOLINI.

Professor Gazzarini on the "Impannata" of Mr. Sanford.

Florence, 5th May, 1843.

The undersigned Professor of painting of this Imperial and Royal Academy of the Fine Arts, gives the following as his opinion:—

That having examined a picture painted on wood, representing the Madonna, called "L'Impannata," simply in a state of preparation, in various parts more finished, the property of Mr. Sanford, I think it a very beautiful work, as far as it is executed, and there is so much firmness in the outline and in the parts which are only commenced, that it is impossible to attribute the said work to any one but to Raffael; so great is the grace and the expression of the heads, that the above-named author only, could have executed. I am inclined to think that, when Raffael painted the other picture of the same subject, for Bindi Altoviti, mentioned by Vasari, and which at present decorates the gallery of the Pitti Palace; he had, in fact, made preparation for a repetition of the above-mentioned picture, and that the many occupations at the Vatican, and the premature death of that divine genius, prevented him from finishing it.

TOMMASO GAZZARINI.

Professor Bartolini of the Academy of Florence on the Impannata.

June 1, 1843, Florence, from my Studio of St. Frediano.

Mr. Sanford,—I have the honour to send you my opinion of the picture you possess, with frankness and sincerity, exempt from all undue influence that I may be classed not with those you judge with a desire to please.

I have examined the two pictures very attentively, as much as my profession of Statuary will permit, and I have remarked that the drawing had an animation *beyond dispute preferable to that* of the Pitti Palace, which inclines me to believe that it was left unfinished, I know not why, by Raffael himself. I shall not enter into pedantic details, and I shall, with confidence, sign this opinion, which I send you, with the honour of being, with civility,

Your humble servant,

BARTOLINI.



Jesi, Engraver of Florence, on the Impannata.

Firenze, 25, Maggio, 1837.

Alcune parole sopra un albozzo della così detta dell' Impannata posseduto dal Signor Sanford.

Il Vasari cogli altri biografi di Raffaello citano tra i suoi dipinti la Madonna così detta "dell' Impannata," la quale esiste nella galleria de' Pitti di Firenze e benchè questa non sia una delle più belle opere del grande Urbinate, nondimeno non si potrebbe contestarne l' autenticità.—Esistono vari copie di questo quadro ed una se ne cita dipinta da Andrea del Sarto. Felice possessore di un albozzo della stessa composizione è il Signor Sanford, il quale albozzo non avendo nessun carattere di copia, io non esito a credere che sia uscito dallo stesso studio di Raffaello e da lui diretto per farne una replica e superare forse il primo lavoro.

I contorni di questo albozzo sono segnati colla penna come soleva frequenti volte Raffaello. La maniera del preparare è libera nè vi è pennellata che sia trattenuta dalla schiavitù dalla copia. Alcune parti del putto condotte Squisitamente quasi al termine sono degne del gran maestro e similmente alcune pieghe della Santa Elizabeth, &c., &c.

J. JESI.

Certificate of Giovanni Battista Garavaglia (son of the celebrated Engraver), of his father's opinion of Mr. Sanford's "Impannata."

Li 25 Febrajo, 1837, dal mio Studio via S. Sebastiano,—Certifico is sottoscritto che mio padre, Giovita Garavaglia, facendo visita al Signor Giovanni Sanford, vedendo la sacra famiglia di Raffaello così detta dell' Impannata, esistente nella Galleria del Medesimo—restò molto sorpreso della bellezza del medesimo e chiamandomi a se e midisse: osserva queste squadrature son proprie dell' originalità—una copia non può esser fatta in questo mode.

GIOVANNI BATTISTA GARAVAGLIA.

Il Professore Mussini of the Florence Accademy, on the Impannata.

Firenze, 16 Maggio, 1843.

Avendo esaminato il quadro in tavola della Madonna dell' Impannata posseduto dal Signor Sanford—ho trovato che

Jesi, Engraver of Florence, on the Impannata.

Firenze, 25, Maggio, 1837.

Some observations on the unfinished picture, called the "Impannata," in the possession of Mr. Sanford.

Vasari and other biographers of Raffael cite, amongst his other paintings, the "Madonna dell' Impannata," which is in the gallery of the Pitti at Florence: and although it is not one of the best works of the great *Urbinate*, nevertheless its authenticity cannot be disputed. There are various copies of this picture, and one is cited as painted by Andrea del Sarto. Mr. Sanford is the fortunate possessor of an unfinished picture of the same composition, which, not having any character of a copy, I am convinced it came from the studio of Raffael, and by him prepared as a repetition, and, probably, with a view of surpassing his first work. The outlines of this unfinished picture are traced with a pen, which was frequently the practice of Raffael. The manner of preparation is free, nor are there any touches which are characteristic of the slavery of a copy.

Some parts of the child, executed exquisitely, almost finished, are worthy of the great master, and also some folds of the drapery of St. Elizabeth.

JESI.

Certificate of Giovanni Battista Garavaglia (son of the celebrated engraver and draftsman), of his father's opinion of Mr. Sanford's Impannata.

25 of Feb. 1837, from my Studio in the street of St. Sebastian, Florence,—I, the undersigned, do hereby certify that my father, Giovita Garavaglia, when visiting Mr. Sanford, and seeing amongst his pictures a holy family, by Raffael, called "the Impannata," he was much surprised at its beauty, and calling me to him, he said to me, observe this firmness of outline, this is a proof of its being an original, a copy cannot be executed in this manner.

GIOVANNI BATTISTA GARAVAGLIA.

Professor Mussini, of the Florence Academy, on Mr. Sanford's Impannata.

May 16, 1843.

Having examined the picture on wood of the "Madonna dell' Impannata," in the possession of Mr. Sanford, I am of

certainemente questo lavoro è Raffaellesco e principalmente nella testa della Vecchia vi trovo la mano maestra, come pure nella figura di St. Giovanni, la quale ha alcuni pezzi superiori al quadro esistente nella nostra Galleria dei Pitti.

Questa è la mia sincera opinione.

Cavaliere Commendatore CESARE MUSSINI,

Professore all' Accademia, delle Belle Arti.

### Professor Cianfanelli on Mr. Sanford's Impannata.

Firenze a di 18 Gingo, 1837.

Frai i quadri più belli della galleria del Reverendo Signor Giovanni Sanford, ve n'è uno dipinto sopra la tavola in figure grandi al naturale, dove si vede la Madonna, che presenta il pargoletto Gesù a S. Elisabetta seduta, la quale ha già stese le braccia, e sembra riceverlo in grembo, accanto alla seduta vi è un' altra Sta. mostrante al Salvatore St. Giovanni assiso nel primo piano del quadro sopra una pelle di tigre, il quale alza profeticamente la mano, per alludere alla sua futura missione.

Questa composizione già conosciuta sotto il nome della Madonna dell' Impannata, a mio credere rinchiude meriti tali degni del gran Raffaello, giacchè vi si ammira giustezza nell' insieme di ciascuna figura, espressione nelle teste, fermezza e grazia nel contorno, unito a quello spontaneo maneggio di pennello che caratterizza i quadri originali.

NICOLA CIANFANELLI, Pittore,

Professore dell' Accademeà delle belle Arti.

### Il Signor Trajan Wallis sopra l' Impannata del Signor Sanford.

Firenze, 29 Maggio, 1843.

Il quadro dell' Impannata nel Palazzo Pitti non fu mai dai migliori conoscitori considerato opera di Raffaello Sanzio d' Urbino, parlandone con il Direttore Waagen di Berlino mi disse, "Ho piacere di sentire da voi lo stesso, perchè non vi trovo il fare del divino Sanzio in veruna parte del quadro.

I contorni del quadro dell' Impannata che possiede il Reverendo Signor Sanford, fanno chiaramente vedere che non sono copiati dal quadro che si trova nella galleria Pitti, essendo con maggiore intelligenza segnati, come visibilmente



opinion that it is certainly a work of Raffael, and principally in the head of the old woman I perceive the master's hand, as well as in the figure of St. John, which has some parts *superior* to the picture which is in the gallery of the Pitti Palace.

This is my sincere opinion.

Cavaliere Commendatore CESARE MUSSINI,  
Professore all' Accademia delle Belle Arti di Firenze.

Professor Cianfanelli on Mr. Sanford's Impannata.

Florence, June 18, 1837.

Amongst the most beautiful pictures in the collection of the Rev. John Sanford, there is one painted on wood, in figures as large as life, where St. Elizabeth is seen seated in the act of presenting the infant Jesus to the Madonna, who has already stretched out her arms, and appears to receive it into her bosom; by the side of the sitting figure there is another saint pointing to our Saviour. St. John seated in the front ground of the picture upon a tiger's skin, who raises prophetically his head in allusion to his future mission.

This composition, long known under the name of "the Madonna dell' Impannata," in my opinion, contains such perfections as render it worthy of the great Raffael, insomuch that admiration is excited by the harmony in the composition of each figure—the expression in the heads, firmness and grace in the outline, united to that facility of handling of the brush which distinguishes original pictures.

NICOLA CIANFANELLI, Pittore,  
Professore dell' Accademia delle belle Arti.

Mr. Trajan Wallis upon Mr. Sanford's Impannata.

Florence, May 29, 1843.

The picture of the Impannata in the Pitti Palace was never considered by the best connoisseurs as the work of Raffael. Sanzio da Urbino, speaking of it with the Director Waagen of Berlin, he said to me, "*I am glad to hear this from you, because I cannot discover the hand of Raffael in any part of the picture.*"

The outline of the picture of the "Impannata" which the Rev. Mr. Sanford possesses makes it clearly appear that it is not copied from the picture in the gallery of the Pitti Palace, as it is drawn with greater intelligence, as is evidently shown

lo dimostra la figura di San Giovanni specialmente nelle estremità che dimostrano d'essere di egregia mano. Tutto questo ho asserito senza veruna parzialità.

T. R. WALLIS.

Il Professore Nenci Direttore dell' Accademia di Siena sopra  
L' Impannata del Signor Sanford.

Siena, 23 Maggio, 1843.

Io appiè sottoscritto attesto che nel mio trattenimento fatto in Firenze sono già presso due settimane, nella casa dell' Inglese Signor Sanford, vidi un dipinto in tavola rappresentante la santa famiglia conosciuta sotto la denominazione della Madonna dell' Impannata, composta da Raffaello da Urbino della grandezza medesima, se non erro di quello esistente nella galleria dell' I. R. Palazzo Pitti.

Richiesto della mia opinione e portato da me sopra di quella dipintura ogni più accurato esame, senza nulla azzardare sulla mano che possa aver quella eseguita, dirò con pienezza di convinzione essere agli occhi miei un opera importantissima perchè fa conoscere il processo col quale si conduceva un dipinto dal suo principio fin quasi all' ultima perfezione nella scuola di quel *grande*. Che i primi segni fatti colla penna a stabilire i contorni degli oggetti ivi rappresentati, le prime pennellate di colore trasparente che incominciarono a modellare le parti della testa del Gesu bambino, e della Sta. Elizabeth il color di carne incominciato a distendere, ove con maggiore, ove con minor finitezza, nelle membra del S. Giovanni, del nominato Gesù, nei volti della Vergine e della Santa Caterina, non meno chè le vesti della madre, del Battista, e più di ogni altra cosa la vita che fino dai primi segni, è infusa in ogni volto mi fanno certo che l' opera vieni da mano franca, dotta, e pura del bel secolo della pittura, e del lampo dell' immortale Urbinato. Fisso in queste ricevute impressioni dico che la citata dipintura è fatta nello studio del' suo primo autore e forse sotto i suoi occhi. Se non vi ha posta la sua mano divina, il che è difficile di asserire, ogn' uno sa qual copia di nomini valenti aveva con esso. Ripeto adunque essere a parer mio opera pregiatissima e rilascio perciò il presente firmato di mio mano.

FRANCESCO NENCI.

Dell' I. R. Istituto dei belle Arti Il Direttore.

by the figure of the St. John, particularly in the extremities, which evince a masterly hand.

I attest the above free from all partiality.

T. R. WALLIS.

Professor Nenci, Director of the Academy of Siena, upon the Impannata of Mr. Sanford.

Siena, May 23, 1843.

I, the undersigned, attest, that during my visit to Florence about two months since, I saw a picture in the house of Mr. Sanford, an Englishman, representing the Holy Family, known by the name of the Madonna dell' Impannata, composed by Raphael da Urbino, of the same size, if I do not mistake, as that which is in the Imperial and Royal Gallery of the Pitti Palace.

Having been requested to give my opinion, and having examined the picture with the most minute attention, without risking an opinion as to the hand which may have executed the picture, I can assert with the fullest conviction, that it is, in my judgment, a most important work—because it makes us acquainted with the process of a picture from its beginning to its ultimate perfection in the school of that great artist. For the first lines made with a pen, fix the outlines of the objects there represented, the first touches of transparent colour which began to model the parts of heads of the infant Jesus, of the St. Elizabeth, the flesh colour begun to be spread in one place with more in another with less finish—in the limbs of St. John, in the above named Jesus, in the face of the Virgin, of the St. Catherine, also in the drapery of the mother of the Baptist, and above all, the life which is infused in every countenance fully convince me of the facility of hand of the science and purity of the best age of painting, and of the fire of genius of the immortal painter of Urbino. Such being the unalterable impressions made upon my mind by this picture, I say that the above-named work was executed in the studio of its first author, and perhaps under his superintendence, if not the performance of his own divine hand, which is difficult to assert, every one knowing the many skilful pupils he had about him. I therefore repeat that this is a most valuable work, and I deliver the present certificate signed by my hand.

FRANCESCO NENCI.

Dell' I. R. Istituto dei belle Arti Direttore Siena.

## Il Signor Metzger, sopra L'Impannata.

Florence, 7 Oct. 1837.

Ripensando al suo quadro esprimente la “Madonna dell' Impannata,” da me ripetutamente esaminato e combinato con quello che ritrovasi in questa R. galleria del Palazzo Pitti, sul quale promisi esternarli la mia coscienza opinione e giudizio, eccomi adesso ad esternarli l'una e l'altro con tutta sincerità e franchezza.

Il Vasari descrivendo il quadro della “Madonna dell' Impannata,” fatto da Raffaello, così si esprime, “A riguardo del quadro denominato la ‘Madonna dell' Impannata,’ che fece Raffaello, e che egli mandò a Firenze, il quale quadro è gi à nel palazzo del Gran Duca Cosimo nella cappella delle stanze nuove da me fatte e dipinte, e serve per tavola d'altare, &c.,” che detto Vasari descrive con precisione, s'intende chiaramente che egli parlava di un quadro finito.

Tutti sanno che il detto Vasari era ben veduto e stimato dalla famiglia Medicea, perciò deve credersi che egli conoscesse benissimo tutti i loro oggetti d'arte, particolarmente quelli più recenti, posseduti da quella principesca famiglia. In conseguenza di ciò non si può credere che il Vasari avesse fatta una erronea descrizione del suddetto quadro.

Ora questa considerazione mi è stata di un grande stimolo per rintracciare quei dati e riscontri che tranquillizzerà la mia opinione e giudizio sul quadro simile da V. S. Riverenda posseduto, rappresentante lo stesso soggetto della “Madonna dell' Impannata,” per cui mi sono convinto che non potevasi rovesciare o cangiare la storia descritta dal Vasari suddetto relativamente a detto quadro, e che perciò sarebbe una grande imprudenza attribuire ad altro artefice il quadro esistente tuttora in questo R. Palazzo Pitti, quale abbenchè non fosse intieramente finito dalla propria mano di Raffaello, pure, anche non finito, riterrebbe sempre per suo artefice detto Raffaello, a preferenza di quello esprimente lo stesso soggetto che V. S. Riverenda stessa si ritiene e possiede, e che per conseguenza dando al quadro che esiste nel Palazzo Reale che sopra per autore ed artefice un altro diverso da Raffaello per accreditare come lavoro di questo. Quello che V. S. ritiene, si cagionerebbe a quest ultimo di lei quadro un danno piuttosto che un *vantaggio*.

Siccome pure sa che anche quello da V. S. posseduto apparteneva una volta alla Real Guardaroba della famiglia Medicea,



The Signor Metzger upon the "Impannata," in the possession of Mr. Sanford.

Firenze, 8 Sbre. 1837.

Upon reconsidering your picture, representing the "Madonna dell' Impannata," painted by Raffael, repeatedly examined by me, and also that which is in this royal gallery of the Palace Pitti, upon which I promised to give my conscientious opinion and remarks. I now give both one and the other with all sincerity and frankness.

Vasari, describing the picture of the "Madonna dell' Impannata," painted by Raffael, expresses himself in the following terms:—"With respect to the picture called the 'Madonna dell' Impannata,' which Raffael painted, and which\* he sent to Florence, which picture is now in the palace of the Grand Duke Cosino, in the chapel of the new rooms built and painted by me, and which serves as an altarpiece, &c. &c.," which the said Vasari describes with precision; it is clearly understood that he speaks of a finished picture.

It is well known that the said Vasari was in favour and esteemed by the Medici family, therefore we must suppose that he was acquainted with all their objects of art, and particularly the most recent, in the possession of that princely family; consequently it is not to be believed that Vasari had given an erroneous description of the above-named picture. Now this consideration has been a great inducement to trace out those dates and comparisons which might harmonize my opinions and remarks upon the similar picture which you possess, representing the same, of the "Madonna dell' Impannata," by which I might be sure that the account given by Vasari of the above-named picture might not be interfered with or changed, and because it would be very indiscreet to attribute to another artist the picture which has always been in this Royal Pitti Palace, which, although it might not have been entirely executed by Raffael's own hand, yet, had it been even unfinished, it would have claimed Raffael as its author, in preference to that representing the same subject which you possess; and that, consequently, attributing the picture in the royal palace to any other author than Raffael, in order to favour the picture which you possess, would be rather detrimental to it than otherwise; but as I know that

\* A false reading of Vasari, it was sent to Florence by Bindo Altoviti.



così mi pare che si possa con molta vero simiglianza credere che essendo piaciuto alla corte Medicea il suddetto quadro. recommettesse allo stesso Raffaello una replica e che nell' eseguirlo detto Raffaello cercasse scansare i difetti che a suo credere rinvenisse nel primo suo lavoro, e perfezionasse la replica nel modo che chiaramente vedesi da detto artefice fatto in molte parti di quello che, V. S. possiede, e che è assai superiore in confronto dell' altro che esiste in questo R. Palazzo Petti come sopra; abbenchè il suo apparisca non terminato giacchè può attribuirsene la causa all' accaduta morte di Raffaello e che al Principe Mediceo che l' aveva commesso, fosse piaciuto diprenderlo tale quale esso era imperfetto, piuttosto che farlo terminare da altra mano, il che è naturalissimo il credere, nè la storia ci somministra dati in contrario.

Questo è quanto aveva a dirli in proposito del quadro suddetto da lui posseduto, e con pienezza di stima ho il vantaggio segnarmi di V. S. Reverenda. Devotissimo servitore,

GIO. METZGER.

Rome, 2, Marzo, 1842.

Il quidizio bi Giovanni Cavaliere Sanguinetti di un Quadro detto "L'Impannata," che possiede il Signor Giovanni Sanford. Inglese.

Io fui invitato dall' onerevolissimo ed Illustrissimo Signore Giovanni Freeborn, Agente Consolare di S. M. Britannica ad osservare ed esternare il mio parere su di un dipinto della Altezza di cinque piedi e della larghezza di piedi quattro un pollice e un terzo, di figure-grande al naturale esprimente la nostra Donna in atto di tenere fra le mani l'infante Gesu; e rimpetto alla S. S. Vergine, la sedente Sta Elisabetta intenta a sorreggere con Maria Vergine lo stesso redentore. S. Catterina prossimamente a S. Elisabetta al quanto graziosamente inclinata, con l'indice della mano sinistra quasi insensibilmente e con la piu pura grazia tocca il divin redentore e con la destra si appoggia a S. Elisabetta. Il divin redentore mentre con somma Raffaelesca grazia si appiglia con le braccia alla sua S. S. Madre, rivolge al tempo stesso lo sguardo pieno di fanciullesco divino amore a S. Catterina. Alla sinistra della madre di Dio vi è assiso il fancinllo procurrsore S. Giovanni Battista che con la sinistra è in atto di mostrare *a noi l'umanato creatore e redentore del mondo.*

the picture which you possess belonged also formerly to the Royal Guarda Roba of the Medici family, I think it may be conjectured, with great probability, that the above-named picture, being much admired by the court of the Medici, a commission was given to Raffael to repeat the subject, and that Raffael in executing the order endeavoured to avoid the defects which he conceived to exist in his first work, and to perfect the repetition, in the manner that is clearly seen to be effected by that artist in many parts of your picture, and which is much superior in comparison with the other, which is in the Palazzo Pitti above-named. Although your picture is unfinished, that may be attributed to the death of Raffael, and the Prince of the Medici, who had given the commission, was pleased to take it unfinished, as it was, rather than permit it to be finished by any other hand, which it is natural to believe, nor does history state anything to the contrary.

This is all I have to say in relation to the above-named picture in your possession, and with entire esteem I have the honour to be your devoted servant,

GIO. METZGER.

The opinion of the Chevalier Sanguinetti, Director of the Perugia Accademy, of the "Impannata," of Mr. Sanford.

Rome, March 2, 1842.

I was invited by Mr. Freeborn, the Consular Agent of her Britannic Majesty, to examine and give my opinion upon a picture five feet high, and wide four feet one inch and a third, of figures large as life, representing the Virgin Mary in the act of holding in her arms the infant Jesus, and opposite to the holy Virgin St. Elizabeth, occupied also in supporting the Redeemer; St. Catherine is close to St. Elizabeth, gracefully leaning a little forward with the fore finger of the left hand, insensibly as it were, but with the purest grace, she touches the divine Redeemer, and with her right hand reposes on St. Elizabeth. The divine Redeemer, with a grace peculiarly Raffael's, attaches itself with his arms to his holy mother, and directs his looks, full of divine infantine affection, to St. Catherine. To the left of the holy Virgin is seated the youthful precursor St. John the Baptist, who, with his left hand, is in the act of announcing to mankind the Creator in the flesh and Redeemer of the world.

E l'invito del Signor Freeborn mi è stato argomento graditissimo impercochè pel suo distinto favore, io ho potuto ammirare in tutto il suo complesso e in tutto il suo minnto dettaglio un lavoro degno dell' amore dell riverenza di quanto costituisce la vera scienza e la vera armonia morale e fisica della pittura e di quella intelligenza vita e grazia veramente somma con cui sono pronunciati li bene apparenti suoi contorni costituenti la parte fondamentale del suo composto, e del suo disegno che è pieno di vita, le quali ragioni tutte mi persuadono essere il detto lavoro da questa prima parte indubitatamente originale di Raffaello Sanzio da Urbino, tanto più in quanto che il prezioso disegnare che ammirasi in quest' opera combina perfettamente con quello che con ugualissima grazia intelligenza e attività è condotto il prezioso disegno dello stesso Urbinate, e che conservasi in Perugia presso i nobili Signori Baldeschi, e nel bellissimo dipinto che in parte terminato in parte abbozzato e in parte solamente disegnato esisteva nella casa Gregori di Fuligno di mano dello stesso Raffaello.

L' esecuzione poi di questo sommo lavoro che in alcune parti ora è più ed ora è meno terminato, mi persuade essere condotta dal distintissimo suo discepolo, artista che apprese da Raffaello tutte le grazie della scuola, voglio dire da Pierino del Vaga, per essere dipinta con quello stesso metodo e con quella stessa forza di chiaroscuro e di colorito con cui è dipinta la bellissima tavola dello stesso Pierino esprimente in mezze figure di grandezza quasi naturale la SS. Vergine col bambino Gesù e S. Giovanni Battista esistente in questa Galleria Albani.

GIOVANNI CAVALIERE SANGUINETTI,  
Emerito Direttore e Professore di Pittura Istorica nella Pentificio Porugina  
Accademia delle Belle Arti.

Il Signor Garagalli sopra l' Impannata che possiede il Signor  
Sanford.

Firenze, 20 Giugno, 1843.

Nel rispondere al di lei gentilissimo foglio che m' invita di emettere la mia opinione sopra il quadro di sua proprietà esprimente "La Madonna dell' Impannata," io non ignoro le ardue difficoltà che quasi sempre s' incontrano per attribuire piuttosto ad uno che ad un altro autore l' opera da giudicarsi, e sebbene con valide ed accomodate ragioni si giunga talvolta a piegar l' animo dei più restii nella propria opinione, pure

The request of Mr. Freeborn has been to me a most agreeable circumstance, because by his great kindness, I had an opportunity of admiring, in all its parts and minute details, a work which merits both love and reverence in all that constitutes true science, and the true moral and physical harmony of painting, and that intelligence, perfect animation and grace, with which its outlines so clearly visible are executed, constituting the fundamental part of the composition and of its drawing, which is full of animation. All which reasons convince me that the first part of this work is undoubtedly *original, by Raffael*. So much the more inasmuch as the exquisite drawing so much to be admired in this work, accords perfectly with that which, with equal grace, intelligence, and energy, the valuable picture is executed by the same author, and is preserved in Perugia in the possession of the noble family of Baldeschi, and in the most beautiful picture in part finished, in part the colour commenced, and in part only the outline, which belongs to the Gregori family of Foligno by the hand of Raffael also.

The execution of this masterly performance, which in some parts is more, in some less finished, inclines me to suppose that its further execution was committed to his most distinguished disciple and artist, who had acquired from Raffael all the graces of his school. I mean by Pierino della Vega, from its being painted after the method, and with that same force of Chiaroscuro and of colour, with which the beautiful picture is painted by the same Pierino della Vega, expressing in half figures of nearly the size of life, the most holy Virgin, with the infant Jesus and St. John the Baptist, which is in the gallery of Albani.

GIOVANNI CAVALIERE SANGUINETTI,

Emerito Director and Professor of Historic Painting in the Pontifical Perugia Academy of the Fine Arts.

The Signor Garagalli upon the Impannata of Mr. Sanford.

Florence, June 20, 1843.

In answer to your polite note requesting me to give my opinion upon a picture in your possession, representing the "Madonna dell' Impannata, I am aware of the great difficulties which are always encountered in attributing to any particular author the work in question, and though with valid and adequate reasons, we may sometimes succeed to induce the most obstinate to adopt our opinions, still we shall often



assai sovente non si ottiene di persuadere chi pensa in contrario. Lungi da me questa brama. Si prevalga dicesse a chi aggrada, che io non presumo di accingermi ad una dissertazione critica (mestiere da Letterati), nè molto meno pretendere ch' io non possa prendere uno sbaglio, espongo soltanto quello che coscienzosamente sento ogniqualvolta mi è accaduto di vedere ed esaminare questa opera classica e quello che la lunga esperienza—nel corso di molti anni per la mia professione di *Restauratore* mi suggerisce, niente imponendo sull' animo il sapere l' esistenza di opera simile di mirabil magistero nella nostra Reale Galleria Palatina, che a tradire mi tragga la verità di quanto penso.

Io non scorgo nel quadro the V. S. Reveranda possiede veruna idea di quella servile imitazione, che suole sempre caratterizzare le copie, ne mai, fino dalla prima volta che io lo vidi, mi è caduto il sospetto che esso non sia stato esequito dalla divina mano del Sanzio: in tutte le sue parti a me sembra originale e di uniforme squisito valore, la vista poi dei diversi segni, parte a lapis, parte a penna, che manifestamente osservansi in molti luoghi e più che altrove, nella maravigliosa testa della Santa Elizabetta questi poi raddoppiano la mia ammirazione fino allo stupore e sempre più mi confermano l' esser parto quest' opera della mano creatrice di quell' immenso genio, che esprimeua con tratti come in lampo, e con tutto il fuoco dell' arte ciò che nella di lui mente sublime aveva concepito. Di più aggiungo che riesaminando la sullodata pittura della galleria, io la trovo in diverse parti mancante di quella perfezione, che piena, totale e costante ho ravvisato ognora nella sua, ed in modo speciale nella figura di S. Giovanni, che trovo di gran lungo superiore in quella che ella possiede, talmente se io fossi di ambedue queste tavole il fortunato possessore e dovessi attendere all' istruzione e direzione nell' arte della gioventù, io preferirei senza esitare questa ultima piuttostochè la prima, abbenchè non terminata. Infine, se effettivamente resulta ciò che ella asserisce, ed io ignorava, che questo quadro apparteneva alla Reale Guardaroba e che di là sia sortito alla fine del passato o ai primi del presente secolo, questa notizia io la credo rilevatissima, e come produttore a mio parere sul di lei quadro la firma stessa della mano del gran Raffaello.

Ho l' onore di segnarmi con tutto il rispetto e stima. di V. S. Reverando suo umilissimo devotissimo servitore.

A. GARAGALLI.

Conservatore della Galleria Rinuccini.



find some of a contrary persuasion. This is by no means my object. Let those who like it adopt such a course, for I do not presume to enter upon a critical dissertation, the business of the learned, much less do I pretend to infallibility, I assert that only which I conscientiously feel, each time that I have seen and examined this classical work. The knowledge I have acquired is the result of long experience in the course of many years in my profession of Restorer, nor shall I be induced to withhold my sincere opinion from the knowledge that a similar work of great merit exists in our Royal and Imperial Gallery.

I do not perceive in the picture which you possess any trace of a servile imitation which is uniformly the character of copies, nor have I ever doubted, from the first moment that I saw this picture, that it was the work of the divine hand of Raffael, every part convinces me that it is *original*, and of the *greatest* value in every point of view. The appearance of portions of the drawing partly in pencil, and partly with a pen, which are clearly to be seen in many parts, and more particularly in the marvellous head of the St. Elizabeth, increase my admiration even to astonishment, and contribute more to convince me that this work came from the creative hand of that immense genius, which could express with a touch, like lightning, and with all the fire of art, that which he had conceived in his sublime mind. I must, moreover, add, that upon re-examining the picture of the Pitti Gallery, I think that in *various parts* it falls short of that perfection—that *fully, entirely, and unvarying*, I have found in yours, and more particularly in the figure of St. John, which, in my opinion, is far superior in your picture, insomuch, that if I were the fortunate possessor of these pictures, and it was my duty to instruct and direct pupils in the art, I should prefer, without a moment's hesitation, your picture in preference to that of the Pitti Gallery, although yours is unfinished. To conclude, if in fact that be true which you say, and of which I was not aware, that this picture was in the Guarda Roba, and came from thence the end of the past, or beginning of the present century; if this report be correct, I consider it most important, and calculated to establish in my opinion, the certainty that your picture is by the hand of Raffael.

I have the honour to be, &c.

A. GARAGALLI.

Conservatore della Galleria Rinicine.

Professore Costoli sopra l' Impannata del Signor Sanford.

Firenze, li 24, Marzo, 1843.

Attestasi da me sotto scritto che Mon. Giovanni Sanford Inglese, possiede un quadro non totalmente terminato rappresentante una Sta. Famiglia simile per la composizione e grandezza a quella conosciuta col nome di "Madonna dell' Impannata," che esiste nella I. e R. Galleria Palatina in Firenze. In esso quadro tutte le figure della egregia composizione sono effigiate con tanta purezza di disegno e con sì straordinaria fermezza nei contorni fatti colla penna, come traspare in qualche punto ove non è terminato, da non dovere dubitare a mio parere essere uscito dalle mani di Raffaello e che la morte impedì a quel sommo di terminare. E cotanto più confirmai nella mia opinione nel decorso mese di Novembre che andai ad ammirare esso quadro col Charissimo Cavaliere Professore di Pittura Luigi Sabatelli, il quale dopo avere fatto con ogni premura e accuratezza un lungo esame, disse alla mia presenza, questo è fatto da mano di gran maestro, questi contorni sono bellissimi e fatti colla sicurezza propria di Raffaello come in ogni parte si vide il fare di quel sommo.

La mia penna non può notare i tanti pregi che sono in sì bel quadro, ma soltanto mi congratulo con Mon. Sanford che guidato dalle diligenti premure e grande amore per le belle arti, trovò un prezioso tesoro il quale era nell' oblio. Perciò dietro tutte quelle conscienziose osservazioni che ho potuto fare opino, come ho detto, essere questo mirabile dipinto sortito di mano del divino Raffaello Sanzio.

ARISTODEMO COSTOLI,

Scultore e Pittore Sotto Maestro di Statuaria nell I. e R. Accademia delle Belle Arti in Firenze.

Il Professore Sabatelli, Direttore della Accademia di Milano, sopra L' Impannata del Signor Sanford.

Firenze, il di 11 Marzo, 1843.

Il Signor Giovauni Sanford acquistò anni sono in Firenze un quadro di merito il più distinto, che rappresenta una sacra famiglia molto simile a quella che ammirasi nell' I. e R. Palazzo dei Pitti, la quale si ritiene lavoro di Raffaello e che comunemente si chiama "La Madonna dell' Impannata." Il

## Professor Costoli upon Mr. J. Sanford's "Impannata."

Florence, March 24, 1843.

I, the undersigned, do hereby attest that Mr. John Sanford possesses a picture, not quite finished, representing a Holy Family similar in composition and size to that known by the name of "The Madonna dell' Impannata" which is in the I. and R. Gallery in Florence. All the figures in the exquisite composition of Mr. Sanford's picture, are formed with so much purity of drawing and with such extraordinary firmness in the outline, done with a pen, which is clearly visible in some parts where it is not finished, that no doubt exists in my opinion, that it came from the hand of Raffael, and that death prevented that greatest of artists, from finishing his work. And I am the more confirmed in my opinion from my having gone in the last month of November to admire this picture with that distinguished Professor of Painting, Luigi Sabatelli, who, after a long examination with the greatest care and caution, said in my presence, "This is executed by the hand of a great Master; this outline is beautiful, and drawn with that firmness which is peculiar to Raffael, as in every part of the picture the hand of that great artist is visible."

My pen does not suffice to notice all the excellencies of this beautiful work, but I shall content myself with congratulating Mr. Sanford, who, guided by active researches and a passion for the fine arts, has discovered so precious a treasure which was unknown. Therefore, after the best judgment I have been able to make, I sincerely believe, as I have said, that this admirable picture is the work of the divine hand of Raffael.

ARISTODEMO COSTOLI.

Sculptor and Painter, Under Master of Statuary, in the I. and R. Academy of Fine Arts in Florence.

The Signor Luigi Sabatelli, Professor of Painting at Milan, on the Impannata of Mr. Sanford.

Florence, March 11, 1843.

Mr. J. Sanford, an English gentleman, some years since became possessed, at Florence, of a picture of the highest merit, which represents a Holy Family very similar to that which is admired in the I. and R. Palace of Pitti, which is

dipinto appartenente al sullodato Signore è in parte danneggiato dal tempo, e sembra non essere stato nemmeno terminato ma le cose cioè le parti che possono dirsi finite sono molte e sopra tutte belle sono le due figure del S. Bambino e di S. Giovannino perchè vigoroso e colorito e molto bene sentiti i piani, ma per quanto siano degne di lode cedono per quanto a me pare al merito del disegno che e nella maggior parte del quadro traspare sotto colla penna. Egli è bello assai, grazia, intelligenza ed accuratezza somma in essa si ammira ed inclino moltissimo a crederlo di mano dello stesso Raffaello. Questo è il mio sentimento che mi pare di poter esternare su tal dipinto rimettendo mi a chi più di me potesse meglio indovinarlo.

LUIGI SABATELLI,

Professore di Pittura in Milano.

The Signor Rosini, who is at the head of the University of Pisa, has been for some years engaged in writing the History of the Fine Arts in Italy, a considerable portion of which is already published, Mr. Sanford requested his opinion of the authenticity of the picture called the "Impannata" in the Pitti Palace. To which question he returned the following answer, which includes the opinions of others whom he had consulted, with his own. Professor Rosini had not seen Mr. Sanford's picture.

Pisa, 17 Novembre, 1840.

Pregiatissimo Signore,—In quanto alla Madonna dell' Impannata io opino, coi *più* che *non sia lavoro* di Raffaello.

ROSINI.



considered the work of Raffael, and which is generally called "The Madonna dell' Impannata." The painting belonging to Mr. Sanford has in part suffered from time, and does not appear to have been finished, but the things, that is, the parts which may be called finished are many, and more particularly the figures of the two children, the infant Jesus and the youthful St. John, they are beautiful and executed with vigour, and well coloured, and the perspective of the figures delicately expressed; but however worthy of admiration, they are inferior, in my estimation, to the merit of the drawing, and of the outline with a pen, which in most part of the picture appears through the colour: it is very beautiful, and grace, intelligence, and the most perfect accuracy, excite admiration, and I am much inclined to consider it by the hand of Raffael. This is the opinion which I think myself justified in expressing upon this picture, leaving to better critics than myself to form a more accurate judgment.

LUIGI SABATELLI,

Professor of Painting in Milan.

Pisa, 17 November, 1840.

Dear Sir,—As to the Madonna dell' Impannata, I think, with the majority of connoisseurs, that it is not the work of Raffael.

ROSINI.





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